

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events



AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. I., No. 26.]

SATURDAY, JULY 19, 1856.

[PRICE 3D.  
BY POST, 4D.]

## Musical Announcements, &c.

### HER MAJESTY'S THEATRE.—

Mdlle. Piccolomini.—La Figlia del Reggimento.—This evening (July 19), will be presented, LA FIGLIA DEL REGGIMENTO. Marie, Mdlle. Piccolomini; La Marchesa, Mdlle. Borgaro; Tonio, Signor Calzolari; Ortensio, Signor Baillon; and Sergeant Sulpizio, Signor Belletti. To conclude with the highly successful new ballet, entitled LE CORSAIRE, with new scenery, dresses, and decorations. Conrad, Signor Ronzani; Seyd, M. Dauty; Yussuff, M. Venafra; Birbanto, M. Vaudris; Sulmea, Mdlle. Clara; Dilare, Mdlle. Lizereux; Gulanre, Mdlle. Rosa; Medora, Madame Rosati. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

### HER MAJESTY'S THEATRE.—

La Traviata.—Le Corsaire.—Mdlle. Piccolomini.—Madame Rosati.—Grand Extra Night.—On Thursday next (July 24), will be presented Verdi's opera, LA TRAVIATA. Violetta, Mdlle. Piccolomini; Alfredo, Signor Calzolari; Barone Dauphol, Signor Vairo; Dottore Grenvil, Signor Baillon; and Germont Giorgio, Signor Benevanto. After which will be repeated the entirely new ballet, entitled LE CORSAIRE, with new scenery, dresses, and decorations. Conrad, Signor Ronzani; Seyd, M. Dauty; Yussuff, M. Venafra; Birbanto, M. Vaudris; Sulmea, Mdlle. Clara; Gulanre, Mdlle. Rosa; Dilare, Mdlle. Lizereux; Medora, Madame Rosati.

### ROYAL ITALIAN OPERA, LYCEUM.

—Last week but two. This Evening (July 19), will be performed Verdi's celebrated opera RIGOLETTO. Gilda, Madame Bostio; Madelena, Mdlle. Diette; Rigoletto, Signor Ronconi; Sparafucile, Signor Tagliacozzo; Borsa, Signor Soldi; Ceperano, Signor Mei; Marullo, Signor Gregorio; Monterone, Signor Polonini; and Il Duca, Signor Mario. Conductor—Mr. Costa. Commence at 8.

### ROYAL ITALIAN OPERA, LYCEUM.

—Last Week but One.—Extra Night.—Last Night of Norma.—On Monday next (July 21), will be performed (for the last time this season) Bellini's opera, NORMA. Principal characters by Madame Grisi, Mdlle. Marai, Herr Formes, Signor Soldi, and Signor Gardoni. After which, EVA. Eva, Mdlle. Cerito.

### CRYSTAL PALACE.—OPERA

CONCERTS.—LAST CONCERT BUT ONE.—Admission, 7s. 6d. Children under Twelve, 3s. 6d. The Eleventh Grand Concert by the principal artists of the Royal Italian Opera, will take place on FRIDAY NEXT, July 25th. Doors open at One. Concert to commence at Three. Visitors not holders of Two Guinea Season Tickets will be admitted by Tickets at 7s. 6d. each; Children under Twelve, 3s. 6d. These Tickets may be obtained at the Palace; at the Company's Office, 79, Lombard-street; and at Mitchell's Library; Sams' Library; of Messrs. Keith, Prowse, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for those seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.

G. GROVE, Secretary.

### CRYSTAL PALACE.—Pianoforte

Recitals.—Mr. HAROLD THOMAS is engaged to give a SERIES of SIX RECITALS on the GRAND PIANOFORTE manufactured for the Company by Messrs. Collard and Collard, to take place on Saturday afternoon, commencing at half-past Three o'clock precisely. Programme of the Third Recital on Saturday, July 19:—Serenade de Don Pasquale, Thalberg; romance, Genevieve, Sterndale Bennett; scene de ballet, Harold Thomas; Schlummerlied (Slumber Song), Robert Schumann; study for the black keys, Chopin; grand duo concertante (by desire) on themes from Meyerbeer's Opera Les Huguenots, (two pianofortes), Mr. W. G. Cousins and Mr. Harold Thomas. G. GROVE, Secretary.

### MISS FANNY HUDDART'S BENEFIT

and Last Appearance at Drury-lane Theatre, will take place on Monday evening next, July 21st, when will be presented (for the last time) Verdi's opera of IL TROVATORE (complete), with increased band and chorus. Characters by Misses Lucy Escott, Fanny Huddart; Messrs. Durand and Augustus Brahman. After which, a grand Concert, by Madame Rudersdorf, Madame Endersohn, Miss Huddart, Miss Dyer, the Misses Brougham, and Madame Weiss; Mr. Henry Haigh, Herr Rokitanski, and Mr. Weiss; Madame Dreyfus, Mr. Richardson, Mr. G. Case, and M. Sainton. Conducted by Mr. M. W. Balfe. To conclude with a Divertissement, in which Miss Rosina Wright will appear. To commence at 7. Private Boxes, £2 2s. and £1 1s.; stalls, 4s.; dress circle, 3s.; first ditto, 2s. 6d.; upper boxes, 2s.; pit, 2s.; gallery, 1s.

### HANOVER-SQUARE ROOMS.—Under

distinguished patronage.—Mdlle. CECILIA MARES respectfully announces that she will give a GRAND EVENING CONCERT of CLASSICAL and DRAMATIC MUSIC, at the above Rooms, on Monday, July 21, for which an efficient orchestra has been engaged, when will be performed "Vive la Reine," on the military instruments, as arranged by the Russian Generals at the banquet given to the Allied Armies. Artists at present engaged.—Herr Reichardt; Solo Cornetman, Mr. J. D. Moirato; Solo Flute, Mr. B. Wells. Conductor, Dr. James Pech (pianist and composer to the Countess of Daruley). Tickets, 5s.; reserved seats, 10s. 6d.; stalls, one guinea—to be had of all the principal musicsellers.

### GRAND OPERATIC CONCERTS.—

CRYSTAL PALACE.—Tickets of Admission for the above, including conveyance by railway, may be had at the London-bridge Terminus; or at the Offices of the Company, 43, Regent-circus, Piccadilly.

### HERR ROBERT GOLDBECK begs

to announce that his third MORNING RECITAL of CLASSICAL and MODERN MUSIC will take place at his residence, 36, Upper Charlotte-street, Fitzroy-square, on Friday, July 25, at 3 o'clock.—Tickets, 7s.; to be had of Herr Goldbeck; and of his publishers, Messrs. Wessel and Co., 18, Hanover-square.

### CRYSTAL PALACE.—Performances

on the Prize Organ of the Paris Exposition of 1855, erected in the South Transept by Messrs. Bevington and Sons, will take place as under:—

Mr. HALLETT SHEPPARD on MONDAY and WEDNESDAY, at Three and half-past Five.

Mr. WILLING (Organist of the Foundling Chapel) on THURSDAY and SATURDAY, at half-past Five. G. GROVE, Secretary.

### MISS P. HORTON'S PROVINCIAL

TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

### MISS P. HORTON'S POPULAR

ILLUSTRATIONS.—Last Fortnight in London.—Mr. and Mrs. T. GERMAN REED will give their NEW ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian songs, every evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at 8 o'clock, and terminating at a quarter-past 10. Prices of admission, 2s. and 1s.; Stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at 3 o'clock. No performance on Saturday evenings.

### LECTURES.—MR. STOCQUER

late of the Gallery of Illustration, is open to EXHIBITIONS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses.—Address 11, Pall-mall East.

### MDLLE. CECILIA MARES' CONCERT.

—Mdlle. Mares solicits her friends and patrons to apply personally for tickets, at her own residence, Rose Cottage, St. John's-hill, near Wandsworth.

### MRS. PAGET (late Miss Clarke,

R.A.M.), Contralto, has arrived in London for the season, and may be engaged for Public and Private Concerts, &c.—Address, 35, Judd-street, New-road.

### MISS ELIZA HUGHES (R.A.M.),

Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

### THERE is a Vacancy for an ALTO

VOICE, also for a TENOR VOICE, in the Choir of Winchester Cathedral. Candidates should be familiar with the Choral Service, and able to read music with facility. Persons of inferior qualifications need not apply. For particulars apply to J. Lampard, Esq., Southgate-street, Winchester.

### TO MUSICSELLERS.—A young

gentleman, age 23, wishes for a SITUATION in a music warehouse, with a view to future partnership or practice. Good references, security, &c. Address E.D., "Musical Gazette" office.

### WANTED, MUSICAL AMATEURS.—

Gratuitous INSTRUCTION in SINGING will be given to a limited number of Young Ladies, who are willing to bind themselves to attend the services of a church at the west end of London for a term of three years. A good voice and ear indispensable. Apply by letter to Mr. Sudlow, Messrs. Grey and Davison's, 9, New-road, Fitzroy-square.

### MUSICAL GOVERNESS.—WANTED,

in a first-class ladies' school, a LADY, of superior musical abilities, to give instruction in the pianoforte and singing without the aid of masters. Preference given to a pupil of the Royal Academy of Music, London, or of the Conservatoire, Paris or Leipzig. Unexceptionable references required. Address, A.P.B., "Musical Gazette" office.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

## RECEIVED.

J. F. K., Northampton; R. B., Lowestoft; G. M., Cheltenham; C. C., Liverpool.

## THE MUSICAL GAZETTE

SATURDAY, JULY 19, 1856.

ARE we to look upon it as an established rule that a building devoted to exhibitive purposes or amusements on a large scale, is never to be in a fit state for its inaugurative ceremony? It would seem so, for this week the Surrey Gardens Music Hall has rushed into public, or more strictly speaking, the public have rushed thereinto, and found arrangements as incomplete as were discovered at the opening of the Great Exhibitions of Hyde Park, Dublin, New York, Paris, and Sydenham. Not one of these worthy projections profited by the experience of its predecessor, and on Tuesday last the patrons of a new appeal to public favour, were again charged high prices for the privilege of witnessing incomplete arrangements. The visitors to the galleries need all have worn thick veils to protect them from the little whirlwinds of dust that were met with at the foot of the staircase, so little had been done to remove the traces of the workpeople, while in front of the first balcony were men deliberately painting the railing, by no means a picturesque proceeding. Workmen passing in groups along the galleries with heavy boots frequently gave great annoyance to those who were nearest to the nuisance, and who wished to hear the music in preference to these weighty footfalls. Abundant confusion prevailed at the entrance gates from evident misunderstanding as to the point at which particular tickets were to gain admittance, and *al fresco* edibles were not to be obtained.

All this sort of thing detracts from the dignity of a "Grand Inauguration," and though a bill was posted up in the grounds stating that "The Directors, anxious to keep faith with the public," &c.; "confidently ask the kind indulgence," &c., &c.; we cannot consider the management of any place of the kind justified in calling the public together before everything is ready, more especially when they are required to pay much more than the intended ordinary price of admission, and are therefore entitled to expect superior arrangements.

All who attended the inauguration enjoyed themselves: we enjoyed ourselves wonderfully, but we *must* call attention to the absurdity of this unprepared condition with grand ceremonies, and even if no single visitor made audible complaint, it is necessary that shortcomings should be exposed.

The musical announcements cannot be passed without censure. The ceremony was to commence with the National Anthem, but it changed places with the Old Hundredth Psalm. In the evening an aria, by Mdlle. Beyer Zerr, and Bishop's glee, were in like manner shifted; and instead of a symphony by Haydn in E flat, Mozart's "Jupiter" was performed; Madame Rudersdorff substituted something for the song assigned to her, and Signor Sivori, instead of the "Witches' Dance," played the "Carnival. "Down in a flow'ry vale," was assigned to Fesca instead of Festa, and other errors occurred which were well

worthy a separate cravement of indulgence, while the Directors were in a humour apologetic.

Up to a few days before the Festival commenced, Mr. Benedict was in the list of conductors; but on looking through the prospectus issued in the Gardens, we were astonished at finding the name of so eminent a musician withdrawn, and we are exceedingly curious to know the cause. One thing is certain, that *he* was the proper man to conduct Handel's *Messiah*, and that had he been at the head of the orchestra on Tuesday morning, we should have been treated to, perhaps, the finest obtainable representation of the work, instead of the flimsy reading with which we were favoured.



Her Majesty and his Royal Highness Prince Albert, with their Royal Highnesses the Prince and Princess of Prussia, and the Princess Louise, honoured the Royal Italian Opera, Lyceum, with their presence on Tuesday evening.

The following pieces have been performed at the Palace during the week: by the Queen's private band,

Overture, <i>Zanetta</i>	..	..	..	Auber
Allegretto Scherzando, <i>Sinfonia</i> , No. 8	..	..	..	Beethoven.
Air and chorus, <i>Athalie</i>	..	..	..	Mendelssohn.
Finale, <i>Il Don Giovanni</i>	..	..	..	Mozart.

By the band of the Coldstream Guards,

March composed in the reign of Frederick William I.

Overture, <i>Die Zauberflöte</i>	..	..	..	Mozart.
Selection, <i>Semiramide</i>	..	..	..	Rossini.
Quadrille, "Sweaborg"	..	..	..	D. Godfrey.
"The Exile's Lament"	..	..	..	Roch Albert.

March composed by Frederick William III.

## Metropolitan.

## ROYAL SURREY GARDENS.

UNDER the patronage of Her Majesty, these Gardens, so long the resort of many thousands of pleasure-seekers,—especially those who delighted in wild beasts and fireworks,—have been re-opened under the auspices of a company entitled the "Royal Surrey Gardens Company."

Under the management, for some years past, of Mr. Tyler, there has been a vocal and instrumental concert each evening, during the summer months, at this place of entertainment, in addition to the zoological and pyrotechnical attractions. These concerts were of various degrees of excellence: generally speaking there was a wind band of tolerable strength (planted in a raised and covered orchestra to the left of a small lake), conducted by Mr. Godfrey, of the Coldstream Guards; but for a portion of each season M. Jullien was engaged, whose name, together with the addition of some of his most celebrated solo performers, drew such crowds to the grounds as would have satisfied the most greedy speculator. This happy result, however, was only obtained in weather propitiatory, and it occurred to the projectors of the present scheme, that if protection from the weather and suitable accommodation could be provided for visitors, the uncertainty of our climate would be defied, and a constantly large attendance might be confidently reckoned on, when it became generally known that a sudden shower would not prevent the concert from taking place.

On the strength of this calculation, and taking into consideration the increasing taste for musical performances, the preliminary circular of the Company was issued just before the close of last year, and in a few weeks the necessary capital was furnished, the share list closing on the 31st of January. In the meantime, all the zoological specimens, with the exception of two or three bears (still retained as special bun-eaters to the juvenile visitors), were brought to the hammer, and a quietude



and freedom from lion-roars, macaw-screams, and other discordant clamours was gratefully experienced by the residents in the immediate neighbourhood.

It was proposed to engage M. Jullien for a term of five years to conduct musical performances,—to build an enormous concert-hall capable of containing some thousands of persons,—to rearrange the grounds, and to make various alterations and additions calculated to invite and secure patronage. A month elapsed from the closing of the share list before the hall was commenced, yet with such energy have the contractors—Messrs. Scott and Cornwall—laboured, that on Tuesday last it was in a sufficiently complete state for an inauguration festival to commence, which has continued every day this week, and is to cease with a grand concert this evening.

Of the musical performance we will presently speak, for the prospectus demands our first attention.

It is intended that the hours of admission be from 10 a.m. to 10 p.m. until the end of September, and from that time until the 1st of May, from 10 until sunset. On Sundays throughout the year, that the Gardens be open to season-ticket holders (and their friends, on special application during the week) from 3 o'clock until sunset.

The Directors declare themselves ready to enter into arrangements with benevolent societies, schools, and other charitable institutions, for admission at reduced rates. And they also intend to devote particular days for admission, at prices which shall bring first-class amusements within the reach of working men and their families.

We now quote from the prospectus recently issued:—

"It has long been a matter of universal remark, that London, the largest capital in the world, should possess no concert-hall capable of accommodating the musical public, whose numbers the growing taste for the fine arts has lately augmented in enormous proportions.

"While triennial festivals are held in many of the cathedral and manufacturing towns of the Provinces, those grand music-meetings which improve and elevate the taste of a people, have hitherto been rare in London. Indeed, but one of the kind has occurred within the memory of the present generation—viz., the Handel commemoration at Westminster Abbey.

"To endow a capital, containing upwards of two millions of inhabitants with a spacious music-hall, combining every desirable requisite, the Royal Surrey Gardens Company (limited) was formed, under the provisions of the Act passed in the last session of Parliament. The Directors, at the outset of their undertaking, were fortunate enough to secure in their aid the tried and practical experience of Mons. Jullien, who, as conductor of concerts in almost every music-hall and theatre in Europe and America, was necessarily a proper authority to guide them in the artistically acoustic details of their projected building. The Directors also secured the services of Mr. Horace Jones, an architect of high reputation, from whose plans and designs a colossal music-hall has been erected, in front of the lake of the Royal Surrey Gardens. This building affords accommodation for 10,000 persons, and, owing to its peculiar construction, nearly 10,000 more can hear the music to perfection, protected from the weather by balconies, verandahs, and galleries, outside, and breathing an atmosphere as pure as they would enjoy in an open garden. The Directors are thus enabled to organize festivals, musical performances, and summer fêtes, on a grander and more comprehensive scale, and at greater outlay, than could ever have been attempted, with any hope of successful results, in a building incapable of containing more than 2000 or 3000 persons.

"The Royal Surrey Gardens afforded the only spot, within reasonable distance of the heart of London, obtainable for the purpose which the promoters of this Company had in view. Situate within one mile and a quarter of each of the bridges, and easy of access, both from the east and west ends of London, visitors may be set down at the doors, by omnibuses from all parts of the town."

All prospectuses are magniloquent, and this keeps up the character they have acquired. "To endow a capital," &c., is very kind; but the music-hall is at the outset deficient in what is provided for the "triennial festivals," &c., viz., an organ; therefore Exeter Hall will still be peculiarly adapted for sacred performances, and in some of the finest works it must be recollected that the organ is all but essential.

Poor Mr. Costa's *Eli* cannot, under existing circumstances, be given at the Royal Surrey Gardens; so Birmingham, Bradford, and Exeter Hall possess an advantage over this new Hall that is of the utmost consequence. So much for "every desirable requisite."

As to the dimensions of the Hall, they are truly colossal, and do honour to the architect; but we question violently if "10,000

persons," or any approach to that number "can hear the music to perfection *outside, protected from the weather.*" Music can only be heard "to perfection" when a person is comfortably located or seated, and the music is audible without interruption. This might be the case with auditors close to the interior, and those in the balconies might possibly hear some of the music; but, inasmuch as these balconies only occur on one side of the building, and their accommodation refers rather to hundreds than thousands, we are of opinion that it would have been better to have said nothing about the "10,000 protected outside," and the "perfect" effect of the music upon their ears. The united imaginations of all our readers would fail to conceive such a circumstance as 10,000 people *outside* a building hearing internal music "to perfection." We cannot help inclining to the notion that some mischievous clerk of the Company, in drawing up the annunciatory address, allowed his pen to transform 1,000 into 10,000; assuredly the former number would have been nearer the mark.

That "visitors may be set down at the doors, by omnibuses from all parts of town," is a falsehood. How much better would it have been to have told the public what they have all along required to know with regard to this place of amusement, viz., the routes of the various omnibuses passing within reasonable distance of the entrance to the Gardens. One of the most successful caterers for the entertainment of the public—Albert Smith—in his programme, tells all his patrons how they can come to him and get home again, and in his case a vast number of omnibuses pass the Egyptian Hall, while the Surrey Gardens are so situated that omnibuses can only set down at the distance of a few minutes' walk, and information on the subject is therefore the more necessary.

All this misrepresentation does no good; and we are at a loss to conceive how two statements so very absurd and untrue can have crept into the prospectus of an important Company.

We will now attempt some description of the Hall, which many might imagine, from the rapidity with which it has been constructed, to be an edifice of comparatively slight materials, while it is, in fact, a substantial compound of brick and mortar, wood and stone. The length is 160 feet, width 60, and height 72 feet, and in these dimensions it bears some resemblance to the concert-room in Exeter Hall, which is 27 feet shorter, but exceeds in width to the extent of 17 feet. Its chief advantage consists in the accommodation afforded by the galleries, which are very extensive, though the whole interior has a light, unobstructed, and elegant appearance, which the presence of galleries would seem at first mention to prevent. The area is level, and is stated to be capable of containing upwards of 6,000 persons: French windows lead on the south side to the large gravel promenade, and there are salient points at the other side of the room, so that ingress and egress may disturb as little as possible the hearing of those already seated. At the east end rises an orchestra capable of containing 1,000 performers; space is economised in this portion by building an upper platform of stone, which is intended for part of the chorus when that body is unusually large. The platform devoted to the band is raised some three or four feet above the area of the Hall; the first chorus platform commences on a level with the foot of the first balcony, and the upper stone platform at the second balcony. The first gallery, supported by light fluted columns, and having a modern Italian balcony front, with musical devices in gold, has five rows of seats covered with green velvet and stuffed; the first two rows and the last row have mahogany backs, with strong supports. The seats on the south side of the Hall are reserved and numbered, and there are French windows, at short intervals, leading from this gallery into the first external balcony, which commands a view of the lake and part of the grounds, and has five rows of seats numbered to correspond with the interior, that each "reserved" visitor may have a stall to view the fireworks. The elegant and novel appearance of this gallery (No. 1) is very striking, and many a Londoner would be astonished were he taken straight up into the north gallery and afforded a view of the water through the French windows opposite. We have often visited the Surrey Gardens during their Zoological condition, and could not have believed that in a space comparatively limited such charming little views could have been contrived. The next gallery, supported by white columns, with gold serpentine bands, contains four rows of seats, with green velvet, not stuffed—the first and last rows only being provided with backs;

the west end of this gallery, which is almost semicircular, has a row of eight private boxes commanding an excellent view of the whole of the interior of the Hall; the only drapery employed is a fall of green and orange damask. Both of these galleries have sufficient space between the back row of seats and the windows for three or four persons to walk abreast, so that visitors to these portions of the building, when not absolutely crowded, have an opportunity for a slight promenade between the parts of the concert. The upper gallery has also sedentary accommodation to the extent of three rows (uncovered). The last row has a back—a sort of high panelling, between which and the windows, as in the other galleries, there is room for walking.

The view from every window of this upper story is beautiful. It might well be styled a panoramic gallery. On one side a fine sight of the great metropolis is obtained, the winding of the river below London-bridge being distinctly marked by the forest of masts that rise from the shipping. The magnificent towers of the Houses of Parliament, Westminster Abbey, and the Wellington Statue beyond, may be obtained at one glimpse; and from one of the end windows the Crystal Palace seems but a few fields distant, the Cemetery at Nunhead, and the Greenwich eminence appearing like a continuation of the great Sydenham Hill. There is no balcony to this portion of the building, and the window-sill is breast high—a most prudent arrangement.

These galleries are reached by stone staircases at each corner of the building—a facility of access for which the architect deserves great credit. Visitors having the *entrée* to the galleries, can pass from one to another without necessity, for the tedious circumnavigation that is required at most of our places of amusement.

The internal decoration is white (or nearly white) and gold, which gives a lightness and elegance to the Hall that the solid appearance of the exterior would not lead the visitor to expect.

The lighting is, of course, by gas, and some considerable taste has been displayed in this department. The area of the Hall has two-branch lustre brackets projecting from the walls at intervals, and the second and third galleries are similarly furnished. The first gallery is lighted by thirteen gas chandeliers, each having five burners, and there are six lamps (upright glass columns) in front of the orchestra; add to this a fringe of gas jets running around the interior of the roof of the edifice, and some notion may be formed of the extreme brilliancy produced when all is ready for evening performance. The fringe of jets is similar to a plan already adopted at the Philharmonic Hall, Liverpool; St. George's Hall, Bradford; and now, we believe, at the Town Hall, Birmingham; and a more effective mode of diffusing a general light throughout the building, without distressing the eye, could scarcely be contrived, while by this arrangement the atmosphere is rendered much less oppressive.

Mr. Forest, the eminent landscape gardener, has displayed skill and taste in laying out the grounds. The presence of the lake and of some fine trees, both ornamental and substantial, has enabled him to do wonders with the comparatively limited space at his disposal—the former providing for cascades, fountains, &c.; and the latter being of essential service in concealing the extent of the Gardens. The old elephant's domicile has been exchanged for a stalactite cave with some exceedingly beautiful views. In passing through the Grotto, the occasional change from the gloom of darkness to a fairy-like scene, in the brightest hues, is very striking, and will delight visitors of any age. Just beyond this is a cosmorama exhibition, which we have not yet inspected. This portion of the Gardens was formerly but little frequented, on account of the unsightly appearance of the back of the enormous picture which has been erected at the end of the lake. The picture, which has generally played an important part in the pyrotechnic exhibition, and which has been successively a representation of Mounts Etna, Hecla, and Vesuvius, the sieges of Badajoz, Sebastopol, &c., is now a view of Constantinople, its mosques and minarets being so ingeniously represented, that a "practicable" kiosk at the side of the lake, appears like a feature in the suburbs of the great Turkish city rather than as a substantial construction by the side of a mere picture, while the lake seems but a continuation of the very Bosphorus itself. The canvas and poles, at the rear of this great model, have been voted uninteresting; and a most beautiful side view of a Swiss mountain, with the water still between it and the visitor to increase the illusory effect, is now presented.

Access to the Kiosk is obtained by way of a raised terrace which is to be devoted to those who desire *à fresco* refreshments, or are votaries of the fumigatory art.

The lighting of the Gardens is effected entirely by gas. The lawns are bordered, as it were, with transparencies, and the turn of each walk is denoted by a pair of Chinese columns illuminated (spirally) with gas. The "border" devices are wanting in variety, there being no diversity of colour, and only two shapes, that of the globe and the ordinary shade which may be seen on any office table. An endless change and a marvellous effect might be produced in this department without at all necessitating the alteration or removal of one of the gas jets. If this is Mr. Forest's department, we recommend his immediate perusal of some work on China and the Chinese; turning to the chapter, "Feast of Lanterns," wherefrom a sluggish imagination may possibly borrow useful hints. All the fountains, and the Hall itself—at least the balconies—are provided with a fringe of light; and the *tout-ensemble* at night is very brilliant.

A refreshment-room is immediately contiguous to the area of the Hall, and is entered by a covered passage beneath the orchestra. This department is under the management of Messrs. Potel and Chabot, of Paris. There is also a marble "bar" at the other end of the building (exterior) where champagne is distributed by the glass, under the direction of Messrs. Creman, Joinny, Boll, and Co., vinegrowers, at Epergnay.

When we have stated that there is a covered way from the entrance to the Gardens to the Music Hall, we believe we have completed our efforts to describe a place of amusement which has many claims to patronage and support, and which must be numbered amongst the most spirited speculations of the day.

To inaugurate the Music Hall, a series of performances commenced on Tuesday last. The entire number of performers was to be 1,000, selected from the orchestras of Her Majesty's Theatre, the Royal Italian Opera, the Philharmonic Societies of London, Liverpool, Dublin, and Glasgow, and the Conservatoires of Paris and Brussels. The chorus selected from the Royal Italian Opera, Her Majesty's Theatre, and the following Societies: The Sacred Harmonic, London Sacred Harmonic, New Philharmonic, the Lambeth Choral, Birmingham Festival Choral, Liverpool Philharmonic, Manchester Choral, Edinburgh Solfeccio, Bradford Festival, Leeds Madrigal and Motett; the Choirs from York Minster, Worcester, Gloucester, and Hereford Cathedrals; the Choir of St. Paul's Cathedral and that of the Chapel Royal. The general choral arrangements were under the direction of Mr. Land, who evinced great tact in gleaning from the first Societies in the kingdom, and forming a body of such wonderful efficiency as the performance of the choruses has displayed.

The Festival commenced with an arrangement of the Old Hundredth Psalm, by Dr. Wesley, who conducted the same. The first three verses were sung without accompaniment, and the last with full band. The National Anthem followed, the solos being given by Madame Novello and Mr. Sims Reeves; this was conducted by M. Jullien, who did not seem to have given the band distinct directions or proper copies, for there was an obvious doubt as to the repetition of the verses. Mr. Reeves was compelled, by this very culpable uncertainty, to perpetrate the absurdity of repeating the second verse.

After the enthusiasm which the National Anthem—despite its careless arrangement—created, had subsided, Handel's *Messiah* commenced. The performance was of the very best, as might be imagined from the excellence of the chorus and the high efficiency of a band comprising our first instrumentalists; but the reading—that of M. Jullien—was exceedingly indifferent, as might have been expected from a conductor whose experience in sacred music is very slight.

The accompaniments were frequently coarse, either from the employment of too many strings or from want of "*piano*" enforcement from the *chef d'orchestre*, and several movements were bustled through in a most atrocious manner. We may particularize "And he shall purify" and the noble "Hallelujah," which, though of course magnificently sung, lost a deal of its grandeur from the speed at which it was taken. The encore which followed the "Hallelujah" was distinctly a compliment to the excellence of the choral execution, though in our opinion the vast body appeared to greater advantage in "For unto us," which was also encored. The solos which produced the greatest effect were Miss Dolby's "He shall feed his flock," Madame Novello's "Come unto him," and Mr. Reeves's "Thou shalt



dash them in pieces," the last a fine piece of declamatory vocalism that aroused a demand for repetition. Miss Dolby should have produced a great effect in "O thou that tellest;" but what with the unsteadiness of the band and—we are inclined to think—the hurry of the singer, it did not pass for much. If M. Jullien had conducted from a *proper score* instead of one with a *pianoforte accompaniment*, he would have seen that the detail of the instrumentation did not admit of so rapid a *tempo*, and would doubtless have conspired with Miss Dolby in giving a proper version of this lovely air. The bass music was finely sung by Mr. Weiss, and Madame Novello was assisted in her labours by Madame Rudersdorff. During the performance of the oratorio we visited every part of the building, and were astonished at the equally good effect of the music. Whether near or distant, high or low, all was distinctly audible. The most delicate air, perhaps, in the *Messiah*, is "Behold and see," and, to hear this, we adjourned to the most remote portion of the first gallery, where we heard the softest notes of Mr. Sims Reeves's voice and his every syllable. This is a wonderful advantage. It is a great thing for the 9000th visitor to know that his late arrival will not interfere with his enjoyment, but that he will be able to hear as well as his predecessors.

There was a miscellaneous concert in the evening of Tuesday, supported by the same superb band and chorus, and conducted by Messrs. Jullien, Done (of Worcester), and Venzano. The first choral piece in the programme was encoored with perfect enthusiasm: it was Bishop's ever-popular "Chough and Crow," the solos being given by Madame Rudersdorff, Miss Newbound, and Mr. Weiss, and the spirit with which so familiar a composition was given by so fine a chorus was wonderful. The only remaining opportunities for the chorus to distinguish themselves were in Festa's madrigal "Down in a flow'ry vale," and "The heavens are telling," from the *Creation*, which, by the way, concluded the concert. In Haydn's fine piece they sang gloriously, but the madrigal didn't go. The *laissez aller* which M. Jullien displayed in the *Messiah* in the morning would have been quite an advantage with the gentleman who conducted the madrigal in the evening—we couldn't see who assumed the *bâton*—which was completely spoiled for want of blitheness. There was one other sacred *moreau*, "With verdure clad," sung by Madame Clara Novello. The audience was of the voracious order, and encoored several pieces; Alboni's delicious version of the *largo* "Nacqui all'affanno," with the joyous rondo "Non più mesta," which follows, and the "Il segreto," from Lucrezia, which she must have introduced to show what a contralto was lost when she took to soprano rôles, Sivori's "Carnival," Madame Gassier's Strauss-Venzano valse, conducted by the arranger not the composer, as the programmes had it, and Signor Bottesini's solo on the contra-basso. Songs by Mr. Weiss, Franklin Jessie Rolls, and Mdlle. Beyer Zerr made up the vocal portion of the programme, the instrumental consisting of Mozart's "Jupiter" symphony\*, Mendelssohn's overture, "*Midsummer Night's Dream*," and the *finale* from Beethoven's quintet in C which was performed by Signor Sivori, Mr. H. C. Cooper, Mr. Blagrove, Herr Schreurs, and Signor Piatti. A grand "Marche Symphonique" by M. Jullien, for double orchestra and double choir with harps, entitled "La Paix," was made a feature in the announcements; for those who admire the bombastical compositions and the ridiculously extravagant gesticulation of the popular conductor, this work would have charms, there is no doubt; *our* account is that a more hideous row or a more unmeaning production could not be listened to, and the less frequently such music (!) is introduced at the Music Hall of the Surrey Gardens the better will it be for the directors. In the vast audiences that will doubtless attend there may be a few who will enjoy the antics of the conductor, and may be humbugged (we cannot use a milder term) into the idea that he is conducting from *two scores* at once, but the majority of those present will, we trust and feel convinced, pity the man who acquires popularity by such absurdities, and the directors who, under the pretence of advancing the cause of music, "endowing a capital with" &c. &c., sanction proceedings so opposed to everything musical and artistic. We admire the determination, energy, and perseverance that have characterized M. Jullien since his arrival and settlement in this country, and we grant that by calling the people together

to promenade concerts of professedly light music and slyly feeding them with classical morsels, he has done something towards elevating the taste of the masses, but other people than M. Jullien have been giving the masses the best music at a cheap rate, and the people are now in a condition—even though they assemble to the extent of 10,000 inside a building and 10,000 outside, all "hearing to perfection"—to appreciate real music, and to reject such rampant nonsense as was patent to eyes and ears on Tuesday evening. Many persons quitted the building for the refreshing quiet of the grounds while this noise was going on, yet there was a sufficient number left to give a good round of applause at the conclusion; perhaps they were glad it was over: we devoutly hope so.

Not long after the commencement of the concert, the reflection of lightning, from a distant storm, was visible from the balcony. There was a bank of dark clouds over the Constantinople picture, between which the flashes appeared, increasing every minute in brilliancy, until they illumined the whole lake and grounds, producing a scene of remarkable beauty and grandeur, which can only be conceived by subsequent visitors to the Gardens, who would at once see that each sheet of lightning for the moment revealed a most striking panorama. Soon after 11 o'clock, "The heavens are telling the glory of God"—a singularly-appropriate chorus—was sung, and the strong pedal note of the drum at the words "the firmament displays," was accompanied by the roll of distant thunder. Mr. Southby, the pyrotechnist, took warning, and, without waiting for the signal of the conclusion of the concert, commenced the display of fireworks, which was to terminate the day's entertainment. It was certainly a brilliant close. The devices were very novel and splendid, and the complete reflection of each piece in the water added in no trifling degree to the excellence of the effect: water-rockets flew into the lake, and plunged about, and re-appeared in all directions, to the astonishment of many visitors who had never seen such eccentric movements on the part of fireworks; aerial rockets ever and anon sprang up, some with parachute stars, one of which by the way changed colour twelve times, while the constant discharge of shells, brilliant stars, &c., eclipsed continually by the fierce glare of the lightning—its brightness enhanced, if possible, by reflection in the lake—formed a *coup d'œil* which could not be surpassed for its magnificence and remarkable effect. The concluding *tableau*, "Pence," had scarcely been exhibited, when a perfect torrent of rain descended, and many remained prisoners in the building till long after midnight.

Mr. and Mrs. DONALD KING gave their annual concert, at the Hanover-square Rooms, on the 20th ult., assisted by the following powerful array:—Miss Birch, Mrs. Ella Henderson, Made-moiselle Marani (her first appearance), Mrs. Weiss, Miss Theresa Bassano, Miss Lizzy Harris, Miss Stabbach, Madame Bassano, Miss Heywood, Miss M. Wells, Mr. T. Young, Mr. W. Coward, Mr. R. Barnby, Mr. Martin, Mr. Dawson, Mr. Foster, Mr. Montem Smith, Mr. Cummings, Mr. Donald King, Mr. Land, Mr. W. H. Weiss, Mr. Taylor, Mr. Wallworth, Mr. T. Distin, Mr. H. Barnby, Mr. Kinke, Mr. Gadsby, Mr. Winn, and Mr. Lawler. Flute, Mdlle. Tornborg, who was encoored in a fantasia; violin, Mr. Viotti Collins, who was similarly complimented; violoncello, Mons. Pague; pianoforte, Master Summers; concertina, Mr. G. Case. Conductors, Messrs. Willing and James Coward. A fine selection of glees and madrigals formed a principal feature in the evening's entertainment, which, with Locke's "Music in Macbeth," were sung by members of the Abbey Glee Club.

Miss ELLEN DAY was assisted at her concert by Madame Amadei, Herr Reichardt, Signor Regondi, Herr Oberthür, Mr. John Day, M. Vogel, and Herr Hausmann. Miss Ellen Day is an excellent pianist, who leans decidedly towards the classical school. Her only solo performances were three movements from Weber's sonata in C of 24 (much applauded)—and Liszt's *La Prophète* fantasia, but she played in Beethoven's C minor trio, and accompanied her brother in the first movement of De Beriot's third concerto. The order of the programme was departed from to some extent; Herr Reichardt was set down for a romance, by Blumenthal, but Balfe's "Good night," which was announced in the second part, was substituted, and the romance altogether dispensed with. A guitar solo, from Signor Regondi, was the

\* The symphony was something like the Hallelujah chorus in the morning, a "match against time."

next omission, and the third was Donizetti's "Fatal Goffredo," which was to have been sung by Madame Amadei, but the vocalist had disappeared when her turn came to represent that scene. Signor Regondi and Herr Oberthür played their concertante duett from *Oberon*, and Mr. John Day and M. Vogel a *duo* on airs from *Marijána*, which was much relished. This *duo* and that from *Oberon* changed places in the programme. The audience was select, and the rooms were well filled.

Mr. HENRY BOHRER gave an evening concert at the Hanover-square Rooms on the 27th ult., his vocalists being Madame Viardot and Herr Reichardt, and instrumentalists, Herr Ernst and the Orchestral Union, those pieces requiring pianoforte accompaniment being done by Mr. G. A. Osborne. Mr. Bohrer played Beethoven's concerto in E flat, and Mendelssohn's in G minor, and a couple of his own compositions, the latter of which was encored. Madame Viardot, in a French song, and with Senor Yradier, in "La jota," was encored; she also sung "Non più mesta." The band played a symphony of Mozart's, and the *Zampa* and *Jubilee* overtures of Herold and Weber. The only performance by Ernst was the Rondo Papageno.

THE MISSES PELZER gave their evening concert at the New Beethoven Rooms, on the 17th ult., assisted by the Misses Favelli and Mr. Wallworth; also by Herr Witt (violin), and Mr. Withers (violoncello), while Mr. Kiallwork joined his pupil, Miss Guilia Pelzer, in the duett by Mendelssohn and Moscheles, from Weber's *Preciosa*. There were two compositions by Beethoven; his first trio in E flat, and sonata in D, for violin and pianoforte, in which Miss Cunigunda Pelzer played. The Misses Favelli sang duetts, by Lee and Macfarren, and Mr. Wallworth songs, by Mozart and Beethin.

The members of the *Bow and Mile-end Harmonic Society* gave a selection of vocal and instrumental music, on the 2nd ult., at the Beaumont Institution, the large room of which was crowded with a most attentive audience. The music was preceded by an address of some length, on Peace, delivered by the Rev. C. J. Rowsell. The programme was appropriate, and consisted chiefly of solos and choral pieces bearing reference to the blessings of Peace. The most important of these were Mozart's "Godiam la pace," from *Idomeneo*, to the English words, "Sweet peace descending," "Peace, sweet concord," from Romberg's *Lay of the Bell*, and some extracts from Haniel's *Judas Maccabeus*, "Come ever smiling Liberty," "Hail, Judea," "O lovely Peace," and "Rejoice, O Judah," all of which were remarkably well sung by amateurs. Three young ladies gave a steady and unaffected version of Curschmann's pretty trio, "The flower greeting," which was deservedly encored. The society, which now consists of about 140 members, was formed a few years ago by the efforts of Mr. J. Ivinney, its conductor, and there is every prospect of its rapid increase. We can offer the members every encouragement from the specimen of their powers given on this occasion; with so excellent a room, and an audience so ready to appreciate, they ought to acquire some fame amongst the good people in the Oriental suburbs.

HERR FODOR, a chemist, has just discovered a new colophonium or composition to supersede the resin usually used by violin-players; it is applied by means of a camel's-hair brush, remains good during one hundred hours' playing, and has no evil effect upon either the strings of the instrument or the hairs of the bow, and, it is asserted, gives a greater clearness to the tone.

THE NIGHTINGALE FUND.—The 8th list of subscriptions is just published, and includes the following results of musical performances, &c.:—First portion of profits of a ball given at Preston in aid of the Nightingale Fund, on April 29th, per J. Atkinson, Esq., treasurer, £100; Proceeds of an Amateur Concert at Lynton, £45; Proceeds of a Theatrical Entertainment on board the P. and O. Co.'s steam-ship "Bentinck" in the Red Sea, on May 28th, £33 2s.; Contribution from the Rev. S. S. Greatheed, inclusive of the proceeds of the first performance of his Oratorio, "Enoch's Prophecy," at St. Martin's Hall, on June 11th, £21.

THE MENDELSSOHN SCHOLARSHIP.—The first election of a Mendelssohn Scholar in the Royal Academy of Music took place on the 3rd instant, the successful candidate being Master Sullivan, a boy belonging to the Chapel Royal, and of whose exquisite voice and singing we spoke in our report of the Annual Dinner of the Choir Benevolent Fund.

SHAKSPEARE'S HOUSE.—Shakspeare's House is, if report speaks true, to have a crystal palace to itself. During the year of the Great Exhibition an idea was first stated of enclosing the house in which Shakspeare is reputed to have been born, at Stratford-on-Avon, in a large structure of glass, isolating it at the same time from the surrounding buildings, by removing those immediately contiguous, in order to insure preservation from fire, just as the former arrangement was calculated to protect it from the effects of the weather. This proposal was submitted successively to the American Minister, Sir Edward Bulwer, Mr. Charles Dickens, Mr. Forster, Mr. Macready, and others; but the Guild of Literature monopolized the literary mind at that epoch, and it fell to the ground. Within these few weeks, however, a certain Mr. John Shakspeare, who claims relationship (of course very remote) with the family of the immortal bard, has been in Stratford making enquiries and arrangements preparatory to carrying out a plan similar in all respects to that we have above described. The sum he intends spending in thus gratifying his feeling is about £3000, and whenever the preliminaries are arranged Sir Joseph Paxton and Messrs. Fox and Henderson are to be consulted as to the details.

#### CRYSTAL PALACE.

The following is the return of admissions for six days, from July 11 to July 17:—

			Admission on Payment.	Season Tickets.	Total.
Friday,	July 11	(7s. 6d.)	..	1,473	3,170
Saturday	" 12	"	..	3,523	7,201
Monday	" 14	"	..	11,486	506
Tuesday	" 15	"	..	10,344	677
Wednesday	" 16	"	..	5,432	435
Thursday	" 17	"	..	11,114	866
Total			..	43,372	12,855
					56,227

#### Theatrical.

DRURY LANE.—The amateur pantomime, *William Tell*, which was represented at the Lyceum some few weeks back, was repeated on Saturday last at this Theatre. It was preceded by Planché's farce, *The Lean of a Lover*, Miss Louisa Millar—who made appearance as a vocalist at one of the concerts of the Amateur Musical Society—assuming the character of Gertrude. She was encored in the song "I've no money, so you see," one of Alexander Lee's prettiest productions. The part of Peter Spyk, the obtuse-hearted rustic, upon whom Gertrude has so great a difficulty in making an impression, was played by Mrs. Keeley. The performances were for the benefit of the "Fielding Fund."

OLYMPIC.—One of those astonishingly broad burlesques that have rendered Mr. Robson so famous, although he has established his reputation by more serious performances, was produced on Monday evening. No sooner had the *Medea* of Madame Ristori become famous than Mr. Robert Brough was engaged on a burlesque which has turned out quite successful. Madame Ristori was herself present at the production, and appeared to heartily enjoy the mock tragedy of Robson, who is an unquestionable artist in more ways than one.

#### ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Mr. Harold Thomas's Pianoforte Recital, 3.

Royal Surrey Gardens, Last Inaugurative Concert, 7.

*La Figlia*, at Her Majesty's Theatre, 7½.

*Rigoletto*, at Royal Italian Opera, 8.

MONDAY.—Mdlle. Cecilia Marés's Concert, Hanover-square, 8 (see advt.).

Miss Fanny Huddart's Benefit, Drury Lane (see advt.).

*Norma*, Royal Italian Opera, 8.

WEDNESDAY.—Miss Rosina Wright's Benefit, Drury Lane (see advt.).

Miss Reynolds's Benefit, Haymarket Theatre.

THURSDAY.—*La Traviata* and *Le Corsaire*, at Her Majesty's Theatre, 7½.



FRIDAY.—Crystal Palace Concert, 3.

SATURDAY.—Mr. Harold Thomas's Pianoforte Recital, Crystal Palace, 3.

Third Display of the Grand Waterworks at the Crystal Palace,

4<sup>th</sup>. Mr. Willing's Organ Performance, Crystal Palace, 5<sup>th</sup>.

## Theatres.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d.; Pit and Upper Boxes, 1s. First Circle, 2s.; Dress Circle, 3s.; Stalls, 4s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at 7, commence at half-past 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anteroom attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, £5 5s.; Grand Tier, £6 6s.; Second Tier, £3 3s.; Pit Stalls, £1 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d. Doors open at half-past 7, commence at 8.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

## Provincial.

BIRMINGHAM.—The opening of the Music Hall is fixed for Wednesday and Thursday the 3rd and 4th of September. The morning performances will be the *Messiah* and *Elijah*, and in the evening there will be grand miscellaneous concerts. The band is to be that of the London Orchestral Union, strengthened by the best local talent. The chorus will be provincial.

The fourth of the Saturday Evening Concerts last week was still better attended, and the concerted music experienced a more careful execution. The vocalists were, Miss Joesbury, Messrs. Mason, Bickley, Ferroll, Glydon, and Gough; and the youthful violinists, Albert and Otto Booth, Messrs. Sutton, Synner Jones, Deakin, and Testar formed the instrumental part. Mr. Mason (of Worcester) was encored in "Oft in the still night;" and Mr. Gough was very successful in Spohr's song, "Love and courage." Mr. Deakin played the viola *obbligato*. Mr. Glydon introduced a fine song by Mr. Elliott, called "Hybrias the Cretan." The glees, &c., were Calcott's "Queen of the valley," "The blue bells of Scotland," "Evening" (from the *Orpheus* collection), and a part song by Abt, "My fatherland." The Brothers Booth were encored in a grand *duo* for two violins; Albert played a "Souvenir de Mozart," by Alard, with great finish; and Otto, with Mr. Sutton, treated the audience to Beethoven's Sonata in F, Op. 23. The applause with which this composition was received proved that works of a high order may be introduced with perfect safety.

The singing class in connexion with St. Mary's Instruction Society having completed the first course of Hullah's system of singing, through which they were conducted by Mr. Kenworthy, presented to that gentleman a handsome snuff-box, bearing the following inscription,—“Presented to Joseph Brooke Kenworthy, Esq., by Members of the Singing Class in connexion with St. Mary's Instruction Society, as an expression of their grateful sense of his kindness and ability in conducting them through the first course of Hullah's system of singing.”

The Edgbaston Flower Show took place at the Botanic Gardens on Thursday week: the band of the 16th Hussars, and Messrs. Harvey and Synner's band attended.

DARLINGTON.—A few gentlemen have undertaken the responsibility of providing a band for playing in the Market-place every Tuesday evening, soliciting contributions from the inhabitants generally.

DORCHESTER.—St. Peter's Church was re-opened on the 10th instant. Full choral service was performed; Responses, Tallis; Venite, Dr. Cooke; Psalm, Purcell; Te Deum and Jubilate, King in F; Sanctus, Gibbons; Kyrie, Aldrich; Anthem (147th Psalm), Dr. Hayes.

EDINBURGH.—Yesterday week the friends of the pupils attending the Royal Circus Institution for the Education of Young Ladies, were invited to a Matinee Musicale, by the pupils of Messrs. Cobham and Larsen, with which they were as much surprised as highly delighted. The admirable taste and skill displayed by the young ladies in their performance of the difficult portions allotted to them, gave entire satisfaction, and proved highly creditable to their teachers. The programme included—"Carnival de Venise," Schulhoff; "Il tremolo," Mayer; Fantasia, Scotch Airs, Osborne; and Fantasias from "Don Pasquale," by Oesten and Richards (successfully performed by the pupils of Mr. Larsen). Also, March from "Athalia," Mendelssohn; Serenade, "Com è gentil," Thalberg; "Within a Mile," Dreyschock; Overture, "William Tell," Rossini; Song, "Excelsior," Hatton; Trio, "La Carità," Rossini; Song, "Stride la Vampa," Verdi; Trio, "Oh di qual sei," Bellini; Duet, "O Wert thou in the cauld blast," Mendelssohn; Trio, "Vorre parlar," Balfe (with equal success by the pupils of Mr. Cobham), the two latter having been repeated at the particular desire of the Hon. Lord Benholme, who presided and distributed the prizes. His Lordship expressed his regret at not having been present at an earlier part of the interesting proceedings in which they had been engaged. As he ascended the stairs, he heard the last notes of a favourite duet by Mendelssohn, "O! Wert thou in the cauld blast," and he could not resist the desire to request it might be repeated, and he must congratulate the young ladies who had so gratified him upon the grace and perfect accuracy with which they had rendered that to him favourite piece. Perhaps they might think all this a mere matter of course, and as coming from him not very much worth. He had, however, he might take the liberty of telling them, made music his favourite study, and he did profess to know a little about such matters as those in which they were being so well instructed. Of all the fine arts, music was the one which could be least perverted to low or base and grovelling purposes. The other branches of the fine arts were capable of being, and were frequently actually degraded from their native position and genuine purposes into the handmaids of vice, but with music it was otherwise. It more than any other art was

fitted to kindle within us the sweetest and most heavenly emotions, and had in all ages been associated with the loftiest and holiest aspirations of the soul. He felt it a peculiar gratification to be present at such an assembly as the present, where, at the close of the year's campaign, the guerdons which had been so worthily won were awarded to each approved scholar. Lord Benholme now proceeded to deliver the numerous and valuable list of prizes into the hands of the pupils of the Institution, a task which he performed in the most graceful and felicitous manner, prefacing the giving away of each prize with some highly pertinent observation.

**GLOUCESTER.**—The musical festival takes place in the second week in September. The principal vocalists already engaged are, Mesdames Alboni, Clara Novello, Viardot, Lockey, and Hepworth (late Miss Amott); Messrs. Sims Reeves, Lockey, Weiss, Gassier, and Thomas. There is no attempt at novelty in the morning performances, which are to consist of the *Messiah*, *Elijah*, *St. Paul*, Mozart's *Requiem*, and part of *The Creation*.

**KINSALE.**—A concert was given at the Assembly Rooms, on the 10th ult., for the benefit of Mr. W. O'Donoghue, conductor of the Choral Society. The programme was excellent, comprising the March from Costa's *Elvi*, and the unaccompanied quartett, the "Cujus animam" and "Inflammatum" (an English version) from Rossini's *Stabat Mater*, the contralto song from *St. Paul*, the "Credo," "Sanctus," and "Gloria," from Haydn's first mass (English), and part-songs by Mendelssohn, Curschmann, Weber, Webbe, Werner, and Bishop. "Cujus animam" was sung by Mr. O'Donoghue, who also played Favarger's *Oberon* Fantasia, and sang Mr. Roche's "I watch for thee in starless night." Miss Hosford sang the "Inflammatum." A harmonized arrangement of Haydn's canzonet, "My mother bids," was introduced.

**LIVERPOOL.**—The Saturday Evening Concert season closed last week with a concert by the members of the singing classes, assisted by Mr. and Mrs. Scarisbick, Mr. and Master Millar, and Mr. Parkinson, who appeared for the first time, and produced a favourable impression. The glees and madrigals were well given, and the concert was generally well received, there being many encores.

The Town Council have rejected the prayer of a memorial proposing to provide a Sunday band for the Botanic Gardens.

**MANCHESTER.**—The band of the Coldstream Guards, under the direction of Mr. Godfrey, is to perform at the Zoological Gardens on Saturday next.

Madame Ristori is to appear at the Theatre Royal on Tuesday and Wednesday.

### ORGAN.

Description of the Organ built by Flight and Son, for the Collegiate Church of St. Michael, Tenbury:—

#### Great Organ—CCC to G.

	Feet.
Stopped Diapason .. .. .	8
Large Open Diapason .. .. .	8
Small Open Diapason .. .. .	8
Principal .. .. .	4
Gamba Principal, CC .. .. .	4
Flute, stopped wood, CC .. .. .	4
Twelfth .. .. .	2½
Fifteenth .. .. .	2
Tierce .. .. .	1½
Sesquialtra (3 ranks)	
Mixture (2 ranks)	
Trumpet .. .. .	8
Clarion .. .. .	4

#### Choir—CCC to G.

Open Diapason, CC .. .. .	8
Dulciana, CC .. .. .	8
Stopped Diapason, CCC .. .. .	8
Principal, CCC .. .. .	4
Flute, metal, CC .. .. .	4
Twelfth .. .. .	2½
Fifteenth .. .. .	2
Tierce .. .. .	1½
Reed, CCC .. .. .	8
Reed .. .. .	8
Sesquialtra (3 ranks)	

#### Swell—CC to G.

Bourdon .. .. .	16
Open Diapason .. .. .	8
Stopped Diapason, metal, without chimney .. .. .	8
Principal .. .. .	4
Fifteenth .. .. .	2
Sesquialtra (5 ranks)	
Double Trumpet .. .. .	16
Trumpet .. .. .	8
Hautboy .. .. .	8
Clarion .. .. .	4

#### Solo Tenor—C to G.

Double Diapason .. .. .	16
Stopped Diapason .. .. .	8
Kaurophil .. .. .	8
Vox Celeste (2 ranks)	
Wald Flute .. .. .	4
Cornet (5 ranks), mid. C	
Vox Humana .. .. .	8
Cromhorn .. .. .	8
Piccolo .. .. .	2
Tremulant	

#### Pedal—CCC to F.

Pyramydon .. .. .	32
Open Diapason (wood) .. .. .	16
Quint .. .. .	12
Principal .. .. .	8

#### Couplers.

Swell to Choir.	Swell to Pedal.
Swell to Great.	Great to Pedal (unison).
Swell to Great (sub-octave).	Great to Pedal (octave).
Choir to Pedal.	

#### Composition Pedals.

Four to Great.	
Four to Swell.	
Two to act on the couplers.	
Total number of stops .. .. .	47
Total number of pipes .. .. .	3372

This fine instrument has been designed by the Hon. and Rev. Sir Frederick Gore Ouseley, the Oxford University Professor, for his church. The Pyramydon is a stop of his invention, and if it turns out successful will be of exceeding value. It is a wooden pipe of the stopped species, but its expanding shape prevents the employment of the usual plug, its place being supplied by a solid piece of wood, which makes it essentially a closed pipe. Its advantages consists of producing a depth of tone with material of considerably less dimensions. The CC pipe, which, with customary stopped pipes, must be 8 feet in height to produce a 16 ft. tone, is, in this instance, scarcely 3 feet. The top is square, the sides being 2 feet 6 inches, and the mouth is 8 inches in width. A fine and pervading tone is produced from the pipes already in place; they only extend at present to A A sharp. Experience alone will give the actual size of the pipe which is to produce the 32 ft. tone, and this will before long be completed.

We have been particular in giving the pitch of every stop according to its actual tone, and not with reference to the extent of the manual. Whether a key-board extend to C, CC, or CCC (as in the case of the great and choir above), we consider that 8 ft. represents the *unison* on the manuals, 16 ft. on the pedals.

(To be continued.)

### Foreign.

**COBURG.**—The theatrical season was concluded by a grand dramatic oratorium, the words by Herr Röhrig, the music by Herr Späth, the concert-meister of the Duke. This work has created a great sensation among the professional musicians and the dilettanti, and it is prophesied will become very popular in Germany.

**HANOVER.**—HERR FELIX KLETZER, a talented Hungarian violin-player, has been playing before the Court, to the delight of all who heard him. Before leaving Hanover he was presented by the King, one of the first amateur musicians of the day, with a very valuable instrument by Amati, in recognition of the great beauty and skilfulness of his playing.



**MANNHEIM.**—The committee of the German "Tonhalle," has offered a prize of 200 florins (about £17) for an original text, in the German language, for an opera; a further prize of the same amount is promised for an opera to the text, when it shall have been approved of by the committee.

**PARIS.**—Some sensation has been caused by the sudden disappearance of Mdlle. Brohan, a handsome actress, and a great favourite at the Théâtre Français. According to some accounts, she fled to accept a more advantageous engagement at St. Petersburg; according to others, for domestic reasons of a very delicate kind.

Everything is dull now: the Odéon, the Théâtre Lyrique, the Porte St. Martin, the Gaîté, and the Vandeville, are closed; and at the other houses the assemblies are very thin.

There is a talk of placing all the Imperial Theatres,—the Grand Opéra, the Opéra Comique, the Théâtre Française, and the Odéon,—under the *haute direction* of a great court dignitary, as was done in the time of the Restoration and the *ancien régime*.

**SYDNEY.**—MR. G. V. BROOKE, the celebrated actor, was presented with an address and testimonial, consisting of a massive gold cup and salver of native material and manufacture, by the citizens of Sydney in March last.

## CORRESPONDENCE.

### EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—“Proofs plain as holy writ” exist, that men of eminence have a long time differed on the principle of tuning stringed and wind instruments; and if by any controversy that difference could be modified or destroyed, it becomes you, as the journalist, *par excellence*, in matters musical, to foster and give free scope to the discussion of the subject. But there are many that do not comprehend the interesting moot point, or the principle on which the strings or pipes of an instrument are brought into *accordance propie*.

Therefore, for *their* information it may be stated that an octave contains thirteen tones, and the mode of tuning usually is (after assimilating the note C to a tuning fork of concert pitch at C), that of dividing the octaves into fifths (of which there are twelve), the first being from C upwards to G, and by continuing the tuning through the several fifths: if all were tuned *perfect*, the last fifth from F natural to C natural would exceed the octave of the C below—consequently all the fifths have to be reduced or *suppressed* sufficiently to keep the twelve fifths within the octave.

The tuning of organs usually commences on the note A, I presume because, firstly, A is the beginning of the musical alphabet; and, secondly, because all violins have the second open string strained until its tone is that of A; and as organ pipes generally remain at the pitch they are attuned to, organ tuners make sure of *that* note by tuning it from a fork of little tone, all other notes depending on the tuner's auricular “temperament.”

The principle in tuning organs from A and piano fortes from C is the same. The rule adopted has been in starting with the central C upwards to continue the fifths until G sharp is arrived at; then to start from the octave C and proceed downwards, until from E flat the fifth reaches A flat or G sharp, and if that fifth be not very discordant, the circuit is correctly performed.

G. S. B. considers that some of the fifths should be unequal to the others—whilst “Imperfect Fifth” assumes that all the fifths should be equal but *compressed*, subdued. If some of the fifths be perfect, the remainder must be subdued to an *unbearable* extent, to confine the twelve fifths within the octave.

Let G. S. B. place two instruments of different tone, one tuned after his mode, and the other after the mode advocated by “Imperfect Fifth.” Let him retire to *where the fire goes when it goes out*; and permit a performer to extemporise in the different keys on each instrument, and he would have no difficulty in discovering the evenness in the instrument in which the fifths were equally suppressed.

Most of the best tuners attached to the first London houses now tune

by progressive fifths and fourths, each fifth being equally and sufficiently suppressed to keep the twelve fifths within the octave, and if they are all wrong, G. S. B. may be right.

If G. S. B. has retired from the controversy, it has been through fear of conviction or indulging in self-opinion, treating all who differ from him as unworthy of combat. Invite him to enter the lists once more, for, if he prove himself in the right, it will be an honour to him, and he will have many followers.

I am, Sir, yours obediently,

E. S. C.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I have, for some weeks past, read in your *Musical Gazette* a series of letters upon the question of “Equal Temperament;” although these letters, for and against, may, to a certain extent enter into the subject, still, there is only this conclusion to be arrived at from the perusal of the correspondence, viz.,—that G. S. B. denounces the system, and that W. C. F. denounces in return the writer that dubs the “Equal Temperament” plan a “miserable method”—giving, at the same time, instances where the original “Temperament” would be insupportable. Your other Correspondent, “Imperfect Fifth,” has also been rather severe upon the already castigated G. S. B., but, having taken a somewhat higher ground than W. C. F., his assertions are more tangible; and since the writer of these letters has availed himself of the opportunity of referring to the organ at which I have the honour to preside, and having also made some honourable mention of my name, I may be excused, perhaps, if I glance over a few circumstances that have immediate connection with the question at issue.

The practicability of “Equal Temperament,” as regards the tuning of the piano-forte, has been so long and universally admitted that it needs no further remark, but the *continuity* of tone in the organ rendered it a question, as to whether the flattened fifth could be tolerated to the same extent as in the case of the piano-forte. This question has increased in interest in proportion as our acquaintance has become more general with the music of our German neighbours, who, writing as they have (principally) done for orchestras, the vexatious question has not prevented them from using extreme keys and sudden transitions, since they were not obliged to consider how far such inconsiderate changes would be tolerable. Much of this music—especially that of the last half century—demanded from us either its exclusion from our churches, or some modification of the method of “Temperament” in our organs; it was therefore proposed to sacrifice the positive purity of the few favoured keys, in order that we might more fully realize the general good that would result from equalizing the distances in the tuning of the “king of instruments;” and I may add, that the tuning of the improved seraphine, yeelp “harmonium,” has not a little forwarded this desired consummation: thus much for the cursory glance at the circumstances that may have tended to induce the more general adoption of the “Equal Temperament” system. Now to the question of practicability. Although the tuning of the piano-forte and of the harmonium seemed to indicate that such a method was desirable, it became a question as to how far it could be so, when applied to the gigantic organs of these our days; for, should it be found to be to any serious degree objectionable, it was quite evident that the offensiveness would be the greater, in proportion to the size of the instrument to which it might be applied. This was the serious part of the question, although a small organ might, possibly, be comparatively satisfactory if subjected to this modification of the long-established method; still, it was, to a degree, doubtful whether we should be contented when we had to listen to the combined force of the tones of an organ of some 60 or 80, or even of more than 100 stops, containing every possible kind of reed-pipe, these adding pungency to the questionable fifths of the diapason family; however, that all this is not only tolerable, but is far from being so objectionable as some persons would theoretically argue, it is found to be productive of a facility that organists generally welcome with true and earnest expressions of satisfaction, since it gives to them the privilege of making use of many fine compositions that have been sadly too long kept in abeyance. Your

Correspondent, "Imperfect Fifth,"—who, I believe, writes from this place—has, I also observe, boldly challenged G. S. B. to find anything that may be considered objectionable in the tuning of the two organs he names, *i.e.*, those of St. Peter's and St. Chad's Churches. As the latter important instrument is under my care, I would wish to explain, that the method of tuning at present used in that organ has been applied at my own request, such request arising from the conviction realized when listening to Mr. Hopkins' exposition of the powers of the truly noble instrument recently erected in St. Peter's Church. I am not ashamed to admit that, as regards the organ, I, in common with many of my professional friends, have had my doubts as to the general good to be realized from this perfectly "Equal Temperament;" hence, I preferred to hear and judge of the effects, but, after having thus critically listened, I was compelled (certainly not unwillingly) to admit that the results were satisfactory, and the method used in the tuning of my organ followed that conclusive opinion.

It is not for me to quarrel with G. S. B. respecting his opinions; he may feel that he is fully confident that they are based upon the most positive rules of unerring truth, but I must nevertheless beg to differ with that gentleman, and to state that my organ has been listened to by persons who (I happen to know) were critically—nay, almost quizzically—inclined, and their verdict has been the same as was my own as regards the large organ in St. Peter's Church; therefore I must beg leave to add my humble testimony to the statements made use of by "Imperfect Fifth," *viz.*,—that there is not anything to object to in the results of the method of tuning used; while, at the same time, the entire scale, in all its inexhaustible varieties, is perfectly at the command of the veriest devotee to extreme modulation.

I have taken the liberty, Mr. Editor, of trespassing at considerable length upon your space; if apology be requisite, I plead that the subject is a very important one, and whatever difference of opinion may theoretically exist, I would respectfully suggest, that when the march of improvement produces circumstances that our previously-formed opinions object to, it becomes our duty to calmly and dispassionately consider them, not by the dim twinkling of a theoretical candle, but by the aid of the more piercing rays of the lamp of practical progress. It should be, indeed, the first duty of the professor of any art to cheer onward the question of progressive development, and although this may sometimes sadly upset the (it may be) strongly-impressed opinions we may have previously formed, still we should, if requisite, gladly suffer this consequent discomfiture, rather than endeavour to damp the energies of those who may be labouring to effect improvements, even though their realized success should make us feel our own littleness.

I will merely add, that I shall be at any time most happy to give any of your readers an opportunity of testing the question by reference to my organ privately, and beg your permission to subscribe myself, dear Mr. Editor, yours very obediently,

EDWARD PAGE,

Organist of St. Chad's, Cheetham-road, Manchester.

Manchester, July 9.

#### CHURCH MUSIC.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—You will probably be surprised (as will the majority of your readers) to hear that one of the "crack" performances at York Minster is Formes' famous solo from Mozart's opera, "Il Flauto Magico." Talk about "Annie Laurie" and "Jullien's *Prima Donna*" being changed into hymn-tunes to suit the congregation of Ramsden-street Chapel, Huddersfield, why that is nothing to changing operas into anthems for cathedrals.

I occasionally take a trip to York, to hear the musical performances at the Cathedral. I was there on Sunday, and heard the anthem (certainly very fine in its way); it was "Blessed is he who hath the God of Jacob," taken principally from Mozart's opera above alluded to, and introducing the "Qui sdegno," which was sung in a grand operatic style (two verses as a ballad), by the leading basso, Mr. Lambert, who closed

upon the EE flat. I wonder if they do as anthems, "As I view these scenes," or "All is lost," or "The heart bow'd down." I am sure the last is of a religious character enough for the York congregation. They ought to adopt the old saying, "that the Devil should not have the best tunes to himself," and carry it out, as do the Ramsdenites, by singing "Annie Laurie" to the hymn, "From Greenland's icy mountains," &c.

What a pity it is, Mr. Editor, that such music should be performed in a cathedral, when there are such very fine anthems composed by Purcell, Boyce, Croft, Greene, and a host of others, besides the modern compositions of such men as Elvey, Walmisley, Wesley, &c. Why not leave the opera to its legitimate place, the theatre, and cling to the old church music. Let those who wish to hear operatic music go to the theatre to hear it.

I hope you will excuse my trespassing so much upon your valuable space, but I thought it might interest some of your readers to know what they sometimes do in cathedrals.—Yours, Mr. Editor,

A LOVER OF OLD ENGLISH CHURCH MUSIC.

Leeds, July 9.

#### OUR SCRAP BOOK.

JOHN BULL was born in Somersetshire, about the year 1563, and, it is said, was a descendant from the Somerset family. He was educated in music under Biltheman, who was organist of the Chapel Royal in the reign of Queen Elizabeth. At the age of 23 he was admitted to the degree of Bachelor of Music in the University of Oxford; and six years afterwards to that of Doctor. On the death of Biltheman, in 1591, he received the appointment of organist of the Chapel; and Anthony Wood has said of him, that he had "a most prodigious hand on the organ."

Dr. Bull was nominated the first professor of music in Gresham College, London, and that at the express recommendation of the Queen.

In the year 1601, he went abroad for the recovery of his health, which, for some time, had been greatly impaired. He travelled *incognito* into France and Germany, and Anthony Wood relates the following whimsical anecdote respecting him whilst in France. Dr. Bull, hearing of a famous musician belonging to a certain cathedral at St. Omer, he applied himself as a novice to him to learn something of his faculty, and to see and admire his works. This musician, after some discourse had passed between them, conducted Bull to a vestry or music-school adjoining to the cathedral, and showed him a lesson or song of forty parts, and then made a vaunting challenge to any person in the world to add one more part to them, supposing it to be so complete and full, that it was impossible for any man to correct or add to it. Bull, desiring the use of pen, ink, and ruled paper, prayed the musician to lock him up in the said school for two or three hours; which being done, not without great disdain by the musician, Bull in that time, or less, added *forty more parts* to the said lesson or song. The musician thereupon being called in, he viewed it, tried it, and retried it; at length he burst into a great ecstasy, and declared that he who had added those forty parts must either be the Devil or Dr. Bull.\* Whereupon Bull making himself known, the musician fell down and adored him. Afterwards continuing in those parts for a time, Bull became so much admired, that he was courted to accept of any place or preferment suitable to his profession, either within the dominions of the Emperor, the King of France or of Spain; but the tidings of these transactions coming to the English court, Queen Elizabeth commanded him home.†

Dr. Ward, who has given some account of Dr. Bull, in the Lives of the Gresham Professors, says, that he had the honour of entertaining King James the First and Prince Henry with his performance on the organ at Merchant Tailors' Hall, on the 16th of July, 1607, the election-day of the master and wardens. He relates also, that six years afterwards, Dr. Bull quitted England, and went to reside in the Netherlands, where

\*An exclamation perhaps suggested by the recollection of the very celebrated one of Sir Thomas More, "*Aut tu es Erasmus aut Diabolus.*"

† Fasti, Anno 1586.



he was admitted into the service of the Archduke of Austria.\* Wood asserts that he died at Hamburg, but others say at Lubeck.

There is a picture of him yet remaining in the music-school at Oxford. It is painted on board, and represents him in his habit of bachelor of music.

The only works of Dr. Bull in print are, *Lessons for the Virginal*, in the collection entitled "Parnethia;" and an anthem, "Deliver me, O God," inserted in Barnard's "Cathedral Music."

From the long list given by Dr. Ward of Dr. Bull's compositions in manuscript, in the collection of the late Dr. Pepusch, it should seem that he was equally skilled in vocal and instrumental harmony. By some of the lessons in the "Parnethia," it appears that he possessed powers of execution on the harpsichord far beyond what is generally conceived of the masters of that time. These lessons, in the estimation of Dr. Pepusch, were so excellent, not only for harmony and contrivance, but also for air and modulation, that he has not scrupled to prefer them to most of those of the composers who flourished about his own time. Dr. Burney, however, considers them as by no means deserving of so much credit; and the assertion of Pepusch, he says, rather proves that his own taste was *bad*, than that Bull's music was *good*. "Though," he continues, "I should greatly admire the hand as well as the patience of any one capable of playing his compositions, yet, as music, they would afford me no kind of pleasure—*ces sont des notes, et rien que des notes*; there is nothing in them which excite rapture. They may be heard, by a lover of music, with as little emotion as the clapper of a mill, or the crumbling of a post-chaise.

"In all Bull's vocal music there seems to be much more labour and study than genius. Tallis and Bird had long accustomed themselves to write for voices, and the parts, in their compositions, are much more natural than those of Bull."

\* The following is a copy of an entry in the cheque-book of the Chapel Royal: 1613, John Bull, Doctor of Music, went beyond the seas without license, and was admitted into the Archduke's service, and entered into paise ther about Mich.; and Peter Hopkins, a base from Paul's, was sworn into his place the 27th of December following: his wages from Mich. until the day of swearing of the said Peter Hopkins, was disposed of by the Deane of his Majesty's Chapel." From this entry it should seem that Dr. Bull was not only one of the organists, but likewise a gentleman of the Chapel.

## Musical Announcements.

(Continued.)

**AS MUSICAL GOVERNESS.—Wanted,** in a school, a LADY, not under 25 years of age, possessing a thorough knowledge of music and singing. She must also be a good English scholar. Address B.Y., "Musical Gazette" office.

**A PIANOFORTE-MAKER'S FOOT-LATHES WANTED.** Address, stating lowest price, to 5, St. Matthew's-place, Hackney-road.

## Musical Publications.

### RECOLLECTIONS of CHILDHOOD.—

Four Songs from the German, as sung by Madame Rudersdorff—No. 1, Mind your Book. No. 2, Pat-a-cake. No. 3, Lullaby. No. 4, Good Night. English words by JOHN OXENFORD. Music by WILHELM TAUBERT. Price complete, 2s. 6d., sent post free. Published by Ewer and Co., 399, Oxford-street, sole publishers of the entire works of Mendelssohn.

### BEETHOVEN'S 32 SONATAS for

PIANO, in two volumes, £1; Mozart's Pianoforte Works, in two volumes, £1. Carriage free. These are the most correct editions, and their low price excites general astonishment. GUSTAV SCHEURMANN and Co., importers of foreign music and publishers, 86, Newgate-street.

### "THE BUCCLEUCH POLKA."—

Composed by EDWIN EDWARDS, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s.

R. COCKS and Co., 6, New Burlington-street.

### HYMN.—THE VOICE OF PEACE.

Second Edition. Recitative, Air, and Chorus, with Organ Accompaniment. Edited by J. O. SMITH, of Cheltenham. Price 3s.

J. WILLIAMS, 123, Cheapside.

### SIX SHORT ANTHEMS for ESPECIAL

SEASONS. By THOMAS LLOYD FOWLE. Sent for thirty stamps. Address Crawley, Sussex.

### SIX ORIGINAL DOUBLE CHANTS,

in Vocal Score. By THOMAS LLOYD FOWLE. Sent for thirteen stamps. Address Crawley, Sussex.

### "O PRAY for the PEACE of JERU-

SALEM." A Short Anthem for the Thanksgiving Day, for four voices. By THOMAS LLOYD FOWLE. Post free for thirteen stamps. Address Crawley, Sussex.

### A FESTIVAL ANTHEM for the

THANKSGIVING DAY, suitable for Cathedral Choirs. By THOMAS LLOYD FOWLE. Post free for thirty-seven stamps. Address Crawley, Sussex.

### A MORNING and EVENING SER-

VICE, in Vocal Score. By THOMAS LLOYD FOWLE. Post free for thirty-two penny stamps. Address Crawley, Sussex.

### "ANCIENT and MODERN MUSIC."

The 5th Edition, price 4s., contains 130 double, 102 single chants, 6 responses, 5 glorias, 2 chorales, 1 sanctus, with the canticles pointed by W. Ridley.—"A publication which has deservedly become popular. A better collection, within its compass, we do not remember to have met."—*Athenæum*. London: NOVELLO. Liverpool: DRAAPER, Bold-street.

Just published,

"TIS LOVELY MAY."—Song, written by EDWARD FARMER. The Music composed by W. T. BELCHER. Price 2s. 6d. London: D'ALMAINE and Co.

### "EXCELSIOR," as a Cantatina

Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by LONGFELLOW. Composed by W. T. BELCHER. Price 4s. London: T. LETCHFORD, Soho-square.

### THE COMPOSER'S HARMONIC

TABLE. By Mrs. PERRY. A most valuable assistant in studying thorough bass. 2s. post free. J. SHEPHERD, Newgate-street.

## Miscellaneous.

### NEW PRINCIPLE IN BANKING.

Interest to Customers in Proportion to Profits.—Non-Liability of Customers secured by Royal Charter.

### UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION.

Incorporated by Royal Charter.

Chief Offices, Unity-buildings, Cannon-street, City. Leicester-square Branch, 1, New Coventry-street, Leicester-square.

Capital, £300,000, £150,000 being paid up.

Governor, J. J. MECHI, Esq., Tiptree-hall, Kelvedon, Essex.

### TERMS OF BUSINESS.

CURRENT ACCOUNTS.—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £300 at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th of June and 31st of December.

DEPOSIT ACCOUNTS.—Deposits from £5 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent. under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order,

GEORGE CHAMBERS, General Manager.

### HOLLOWAY'S PILLS.—In cases of

Tic-Doloureux these Pills are a certain Cure. Mr. Benjamin Simmons, of Upper Arley, near Bowdley, informs Professor Holloway that for five years he had been a martyr to Tic-Doloureux, and during that time he had sought relief in every direction from the most eminent medical men in the neighbourhood, but in vain, and had expended several pounds in other ways, without obtaining relief—about a month since he was induced to try Holloway's Pills, and by these alone he is perfectly cured. Sold by all medicine venders throughout the world; at Professor Holloway's establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

## Exhibitions, &c.

### CRYSTAL PALACE.—The GREAT

FOUNTAINS.—The THIRD DISPLAY of the entire system of WATERWORKS will take place on Saturday, July 20, at half-past 4 in the afternoon. Admission as usual on Saturdays, viz. by season tickets, and on payment of 5s. Children under 12 years of age half-price. Military bands will be in attendance in addition to the band of the Company. N.B.—The transferable ticket (blue) will not be available on the above day. The trains will run at frequent intervals from the London-bridge Terminus. Tickets, including conveyance by railway, may be had previously, and on the day, at the London-bridge Terminus, and at the Offices of the Railway Company, 43, Regent-circus, Piccadilly.

### CRYSTAL PALACE.—The UPPER

FOUNTAINS are now PLAYING daily, at half-past 4, except on Fridays, when they play a quarter of an hour after the Concert. Crystal Palace, July 5, 1856.

### CRYSTAL PALACE.—The PICTURE

GALLERY in the North Wing is now OPEN to the public. It comprises an extensive collection of pictures by living painters of all the schools of Europe. The prices may be learnt at the Gallery, on application to Mr. Mogford. G. GROVE, Secretary.

### THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 5th Life Guards will perform, by permission of Col. Williams, every Saturday, at 4 p.m.

**VOYAGE to the CRIMEA and back.**—Pictorial and Dioramic Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

**FRENCH EXHIBITION.**—The THIRD ANNUAL EXHIBITION of PAINTINGS by MODERN ARTISTS of the FRENCH SCHOOL is now OPEN at the Gallery, 121, Pall-mall.—Admittance, 1s. Season tickets, 5s. Catalogue, 6d.  
B. FRODSHAM, Secretary.

**SOCIETY OF PAINTERS IN WATER COLOURS.**—The FIFTY-SECOND ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall East (close to Trafalgar-square), from 9 till dusk.—Admission, 1s. Catalogue, 6d.  
JOSEPH J. JENKINS, Secretary.

**THE NEW SOCIETY OF PAINTERS in WATER COLOURS.**—The TWENTY-SECOND ANNUAL EXHIBITION of this Society is now OPEN at their Gallery, 53, Pall-mall, (near St. James's Palace), daily, from 9 till dusk.—Admission, 1s. Season tickets, 5s.  
JAMES FAHEY, Secretary.

**THE PORTLAND GALLERY, 316, Regent-street,** opposite the Polytechnic Institution. —The NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is now OPEN, from 9 till dusk.—Admission, 1s. Catalogue, 6d.  
BELL SMITH, Sec.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS** (Incorporated by Royal Charter).—The THIRTY-THIRD ANNUAL EXHIBITION of this Society is now OPEN from 9 a.m. until dusk.—Admittance, 1s.  
ALFRED CLINT, Hon. Secretary, Suffolk-street, Pall-mall East.

**ROYAL PANOPTICON, Leicester-square.**—By desire.—The WALPOLE ISLANDERS will give their LAST PERFORMANCE TO-DAY, previous to closing for extensive alterations, at 3.30 and 7.30—the Gigantic Electrical Machine at 7—the Spanish Minstrels at 8.15—Dioramas: Central America at 4.20; Glimpses of Italy at 9.20—Grand Organ at 3 and 8.30—the Luminous and Chromatic Fountain at 4.55 and 9.55—Lectures and Demonstrations as usual.—Admission, 1s.; children and schools half-price.

**MADAME TUSSAUD'S EXHIBITION,** Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

**PANORAMA of ST. PETERSBURGH** is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

**ROYAL POLYTECHNIC.**—Patron, H.R.H. Prince Albert.—On Monday, Wednesday, and Friday, at 4 and 9, the Grand Series of Views, after David Scott, as published by Fullarton and Co., illustrating Bunyan's Allegory of the Pilgrim's Progress, with Descriptive Lecture by the Rev. J. B. Braisted. On Tuesday, Thursday, and Saturday at 3, Lecture by J. H. Pepper, Esq., on the Moon Contrivance. On the same days, at 4 and 9, the Historical Entertainment of Kenilworth; and at 3.30 and 8, Performances by Madie, Mundie on the Cither, and by Herr Ziron on the Child's Mouth Organ. All the other Lectures on Chemistry, the Electric Light, and Photo-Galvanography, as usual. Daily Exhibition of the new and large Model of Sebastopol, mounting 2,000 guns and mortars.—Admission to the whole, 1s.; children and schools half price.

**FENTON'S CRIMEAN PHOTO-GRAPHS.**—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROGER FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6.—Admission, 1s.

**MR. ALBERT SMITH'S MONT BLANC.** Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

**LOVE'S LUCUBRATIONS.**—Regent Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the Box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

**GORDON CUMMING, THE LION SLAYER,** will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

**MR. W. S. WOODIN'S OLIO** of ODDITIES, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Middle Rachel, as Camille in Les Horaces, TO-NIGHT, and every evening at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic Hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

**EGYPTIAN HALL, Piccadilly.**—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world.—Admission, 1s.; reserved seats, 2s. Children half price.

**ROYAL PANOPTICON WILL POSITIVELY CLOSE** for extensive alterations this evening.

**PARIS. — PARISIANS AND THEIR Pursuits,** Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

### Theatrical Announcements.

**ROYAL PRINCESS'S THEATRE.**—THIS EVENING and during the week will be presented Shakespeare's play of THE WINTER'S TALE. Preceded by the new farce, in one act, entitled MUSIC HATH CHARMS.

**THEATRE ROYAL HAYMARKET.**—THIS EVENING, Shakespeare's comedy, THE TWELFTH NIGHT; or, What You Will. (Commencing at 7.) Orsino, Mr. Howe; Malvolio, Mr. Chippendale; Sir Andrew Aguecheek, Mr. Buckstone; Sir Toby Belch, Mr. Rogers; Fabian, Mr. W. Farren; Viola, Miss Swanborough; Olivia, Miss M. Oliver; Maria, Miss E. Fitzwilliam. After which, the new and brilliant ballet-pantomime, entitled THE CAPTIVES; or, a Night in the Alhambra, in which the renowned Spanish dancers, Pera Nena, Manuel Perez, and their unrivalled Company will appear. To which will be added, the new petite comedy of MR. HUGHES AT HOME, in which Mr. Buckstone and Miss Blanche Fane will sustain the characters. Concluding with FISH OUT OF WATER. Miss Reynolds, having recovered from her recent severe illness, will re-appear next week.

**THEATRE ROYAL ADELPHI.**—Great Success and Re-engagement of Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Girl.—THIS EVENING, THE FLYING DUTCHMAN. With the tragedy, in one act, of MEDEA; or, a Libel on the Lady of Colchis. Medea, Mr. Wright; Creon, Mr. James Bland; Glauce, Mr. P. Bedford; Orpheus, Miss Mary Keeley; and Jason, Miss Wyndham. THE CUSTOMS OF THE COUNTRY. Melissa, Mrs. Barney Williams, who will introduce the popular and eccentric song of "My Mary Ann." And THE IRISH LION. Tim Moore, Mr. Barney Williams, with the song of "Whisky in the Jug." On Monday, BORN TO GOOD LUCK.

**SADLERS WELLS.—PROFESSOR ANDERSON.**—Great Success of the Wizard of the North.—MAGIC AND MYSTERY, on an increased scale of splendour to that of his celebrated Entertainments at the Lyceum and Covent-garden. New wonders and entirely new magic arrangements—every evening at half-past 7 o'clock. Doors open at 7.

**MISS REYNOLDS' BENEFIT.**—MISS REYNOLDS has the honour of announcing that her Benefit will take place at the Theatre Royal, Haymarket, on Wednesday, July 23.

**ASTLEY'S ROYAL AMPHITHEATRE.**—Invitation to the Guards.—Reproduction on Monday next, the 21st inst., with all its original grandeur, of the grand military spectacle of THE BATTLE OF THE ALMA, in honour of the return of the Guards, who have been invited by Mr. Wm. Cooke to witness the mimic display of their heroic and glorious deeds at Alma.

**ROYAL PRINCESS'S THEATRE.**—MR. SPENCER LAMBERT (Treasurer) begs respectfully to announce to his friends and the public that his ANNUAL BENEFIT will take place on Monday, the 28th of July, on which occasion will be presented a Shakesperian Play, in which Mr. and Mrs. Charles Kean will appear.

### Musical Instruments.

**CHURCH ORGAN.—WANTED, FOR** a country church, a medium-sized second-hand ORGAN, with five or six stops. Price moderate. Address, with full particulars, F.S., "Musical Gazette" office.

**BISHOP and STARR, Organ Builders,** 1, Lisson-grove, South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, July 19, 1856.

15 JU 57